



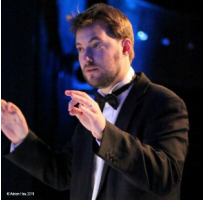
# HAVERING CONCERT ORCHESTRA

## A SUMMER FOLK CONCERT

**Saturday 1<sup>st</sup> July 2023**

**7.30 pm Frances Bardsley Academy**

## CONDUCTOR - LAWRENCE TATNALL



Lawrence's first conducting experience was at the age of four in his grandparents' house with a knitting needle. He then got his first real baton at the age of 16 while directing a performance of Beethoven's Overture to Egmont at the Kent Centre for Young Instrumentalists. After being named the BBC Radio Kent Young Musician of the Future in 2002, he went on to graduate with a BMus (Hons) from the University of Surrey in 2005 (majoring jointly in performance and conducting), studying under Nicholas Conran. He then obtained a postgraduate diploma at the Trinity College of Music. Lawrence has gone on to conduct many works ranging from Mozart chamber music to larger choral works, and also ran the University College London Big Band for 9 years. He was Musical Director of the New Essex Choir for 7 years until December 2018 and is currently the Musical Director of the Hackney Borough Youth Orchestra and the Theydon Singers. Lawrence recently founded the East London Chamber Orchestra, a collective of professional musicians for performing with choral societies. Lawrence has gone on to conduct many more ensembles. Lawrence is also a professional trombonist and has played in a diverse selection of groups ranging from principal trombone with Die Philharmonie der Nationen under Justus Frantz to the prize-winning brass decet SE10. Lawrence became HCO's conductor in the summer of 2019.

## LEADER - SANDY THOMPSON



Sandy has been playing the violin since the age of eight. While growing up, the highlight of her week was playing in the local youth orchestra. After graduating from the University of Nottingham with a Music BA in 2016, she moved to London and spent two years studying violin performance at Trinity Laban Conservatoire of Music and Dance with Diana Cummings. During her studies, she had the exciting opportunity to receive coaching from members of professional orchestras including the Philharmonia, BBC Symphony Orchestra, Bournemouth Symphony Orchestra

and Welsh National Opera. She now enjoys a varied career playing with orchestras, chamber groups and a band called Thallo. Sandy is also passionate about music education and community projects: she teaches violin and piano in schools and collaborates with Lewisham & Greenwich NHS Trust to bring live music into hospital wards. Sandy joined the HCO in September 2021.

**Saturday 1<sup>st</sup> July 2023 7:30 pm**

Frances Bardsley Academy - Romford

## **This Evening's Programme**

Arthur Sullivan - *'The Pirates of Penzance' Overture*

Smetana - *Ma Vlast: Vltava*

Bizet - *Carmen Suite - Suite 1*

Amy Beach - *Gaelic Symphony*

Conductor - Lawrence Tatnall

Leader - Sandy Thompson

(Concert Ends Approximately 10:00 pm)

# WELCOME

Welcome to this evening's Summer Folk Concert. We hope you enjoy our programme.

So what is "folk" music? If you were expecting to hear songs from Pete Seeger, Bob Dylan or Sandy Denny then sorry it's not that type of folk music we are playing this evening. Folk music is a vague term that is mainly used in America and Europe. Elsewhere there is less need to make it a distinct genre. There is an international definition of Folk Music stated at the 1955 Congress of the International Folk Music Council in São Paulo. But, folk music is generally defined as music that may contain some of the following elements: orally transmitted rather than written down; often the composer is unknown; the music is played on "traditional instruments"; the theme may be cultural or nationalistic.

The music we are playing tonight is written by known composers. It is written down, but it is music that contains folk themes from often anonymous composers and is certainly nationalistic. We hear music that has become the symbol of nation and freedom for the Czech people, that captures the national folk dances of Spain, that is built on the folk melodies of the homeland of American immigrants. As well as encapsulating the comedy and parody of English Society.

We invite you to sit back, relax, and enjoy this evening's musical journey as we celebrate the enduring spirit of folk music and its profound impact on various cultures.

# This Evening's Programme

## SIR ARTHUR SULLIVAN (1842 - 1900)

### The Pirates of Penzance Overture

Sir Arthur was born in Lambeth to an Irish father and Italian mother. His father was a bandmaster in the army, and this provided the start of his musical education. At 12 he became a chorister in the Chapel Royal and at 14 he obtained the Mendelssohn Scholarship at the Royal College of Music, this enabled him to go to the Leipzig Conservatory for 3 years to extend his studies. So, well versed in the European German tradition, Sir Arthur started his compositional career: symphonies, a Cello Concerto, ballets, songs, opera, church, and secular music all followed. In addition he conducted and taught.



In 1871 aged 29 he first met W S Gilbert. By this time his "serious" output was dwindling and the demand for his comic opera was increasing. In 1875 he was asked to compose music for Gilbert's one act libretto, *Trial by Jury*. This was successful and the impresario Richard D'Oyly Carte took a lease on the Opera Comique Theatre, expressly to produce opera by Gilbert and Sullivan. The rest is history. The D'Oyly Carte Opera Company produced Gilbert and Sullivan Operas for over 100 years and laid the basis for today's musical theatre. Many, to this day, regret his emphasis on Operetta and would have liked to have seen him compose more of his serious music. But there is little doubt his unique Operetta have lasted the test of time.

Tonight, we are performing the Overture to their comic opera *The Pirates of Penzance*. The overture serves as an introduction to the humorous and lighthearted world of the operetta, setting the stage for the forthcoming antics, melodies, and memorable characters that await the audience.

The Overture incorporates many of the songs of the opera, it begins with *With Cat-Like Tread* as the Pirates sneak to seek revenge on The Major Generals. The trumpet takes over, and then we have a lovely trumpet solo based on the song *Ah, leave me not to pine*. Later the rhythmic and rousing *Pray Observe the Magnanimity*. Then listen out for a reference to *A Paradox* and there are more to recognise.

# BEDŘICH SMETANA (1824-1884)

## Má Vlast: Vltava



Bedřich Smetana was born in Bohemia in 1824. His father, František Smetana, apart from running several businesses, played violin and his mother was a dancer. Bedřich was their 11th child but the first that would survive infancy. He was taught by his father and he gave his first piano recital aged 6. He did well, but by the time he had finished school his father's fortunes had declined. Luckily Bedřich secured a role as a music teacher as well as support for his education and his skills as a pianist were highly sought after.

Bohemia had been subsumed into the Hapsburg Empire centuries before but by the end of the 18th century, a Czech National Revival movement was campaigning for its liberation, culminating in the 1848 failed Prague Uprising. Bedřich took part in this movement, he wrote several patriotic marches as well as a "Song of Freedom". But with the failing of the Uprising, he took a teaching role in Sweden, building a reputation for teaching, performing, conducting, and composing throughout Europe. In 1859 Austria lost a battle to Napoleon III and the Czech nationalists felt that they had some chance of regaining some autonomy. Plans for a Czech National Theatre encouraged Bedřich to return and write an Opera. Thus *The Brandenburgers in Bohemia* was begun. It was a success and followed by *The Bartered Bride*, perhaps his best known work. His operas continued, based on national heroes and themes, and the music was full of Czech folk melodies, polka and the Czech love of "direct utterance".

*Má Vlast* aims to set out Czech legend, history and scenery, being a set of 6 tone poems, each is concerned with one aspect. (A tone poem was a new form of composition, telling a story through music). The first, *Vyšehrad* describes the castle in Prague which was home to the early Czech Kings. The second, *Vltava* is about the eponymous river, which in German is called The Moldau. The third is *Šárka* a central figure in the ancient Czech legend of The Maidens' War. Then we have *From Bohemia's Woods and Fields*, *Tábor* which is an important southern town. The final tone poem is *Blaník*, a mountain inside which, a legend says, a huge army of knights led by St. Wenceslaus sleep. The knights will awake and help the country in its gravest hour.

*Má Vlast* and *Vltava*, in particular, has become a symbol of the Czech nation, it is played each year at the Prague Spring International Music Festival, which is held on Bedřich's birthday. It was played in defiance when the Nazis invaded in 1939, it was played when the Russian tanks rolled into Prague in 1968. It is played around the world and to many symbolises their own homeland.

Semyon Bychkov sums up so well why it has become so popular: "it's because the conditions we are experiencing today, ...are precisely the same as in the late 19th century. ...And nationalism has become strong again. ...That, in fact, is again why *Má Vlast* is so contemporary. It's about us and what we are experiencing today. In the end, this is why it touches me so deeply. It's *Má Vlast* – My Homeland – my own *Má Vlast*."

Tonight we are playing *Vltava*. Smetana conceived the idea in 1867 at a picnic at the conjunction of the two mountain brooks which merge and form the mighty *Vltava*. So the music starts with flutes and clarinets, each gurgling in constant motion, as pizzicato strings highlight glints of sunlight on the rippling surface, trickling over the rocks.

Then the main theme which oddly is not originally from Bohemia, but comes from the motif of the popular Italian Renaissance song *Il ballo di Mantova*, also known as *Fuggi fuggi fuggi*. The river moves on through a forest and we have Forest Hunting with hunting horns. Then a Peasant's Wedding with a wedding dance. The river getting bigger and slower we reach a more tranquil stretch with Nymphs dancing in the Moonlight. Then by contrast the river speeds up as it reaches the St John's Rapids. Calm, as we envisage the mighty river and its full width as it reaches Prague and the Vyšehrad castle.

## **GEORGES BIZET (1838-1875)**

### **Carmen Suite**

Georges Bizet was born in 1838 in Paris to a musical family. He did well, composing many mature works in his teenage years and he won several prizes including the Prix de Rome, which required him to work abroad. He made good use of the time but when the grant ran out he had to make a living from teaching. Hard years followed, many of his projects failed for one reason or another. He took on lots of work, often working for 16 hours a day, all of which took a toll on his health.



He wrote several operas that had limited success. It was Bizet who first proposed an adaptation of the novella *Carmen*. Like most of his other projects *Carmen* was not a success. Bizet had to fight to get it performed, the sexuality and the murder in the finale was particularly difficult to get agreed at the Opéra-Comique, known for light comic opera. The orchestra complained that it was impossible to play and it was difficult to find a soprano for the title role. When it was performed it was often to almost empty houses. It was nearly closed after 4 performances.

Meanwhile the world was waking up to Carmen. In Vienna it was transformed to a "grand opera" and a ballet. It is now considered one of the most popular and frequently performed operas; the "Habanera" from Act 1 and the "Toreador Song" from Act 2 are among the best known of all operatic arias. The music has been reduced for Violin and Orchestra to a *Carmen Fantasy*. Made into a chamber opera, converted to films, too many to list here. There has been *Carmen on Ice*, *Carmen Jones* and *A Hip Hopera*. George's friend Ernest Guiraud extracted elements of the music and arranged them to form two Suites for Orchestra.

Tonight we are performing the first of these Suites published in 1882. It consists of the following sections: **Prélude** – taken from the Overture and focuses on the tragedy that is to follow; **Aragonaise** – a fast fiery dance, you can almost hear the castanets; **Intermezzo** – a beautiful harp entr'acte before Act 3 when José and Carmen marry; **Séguedillea** – this is an old Castilian folk song and dance taken from Act 1 where Carmen seduces Don José into freeing her from prison; **Les Dragons d'Alcala** – the entr'acte before Act 2; **Les Toréadors** – where José meets the competition.

## INTERVAL (20 MINUTES)

### AMY BEACH (1867-1944)

#### Gaelic Symphony



Amy Marcy Cheney was born in 1867 in the United States of America. Amy's extended family lived in a modest house, it did not have a porch nor a 2nd storey, but it did contain the symbol of being middle class, a piano! Her mother was a pianist, and even at the age of 2 it was apparent that Amy was very capable musically. But, her mother did not want Amy to be a pianist! And did all she could to stop her enthusiasm. It was fine to listen to music but too immodest to be a gifted pianist!

We are used to hearing about the difficulty women have had achieving progress in their chosen career, but it's still hard to appreciate how difficult it was in the late 19th century. In the field of music the conductors and orchestras were all male, women were encouraged to play the piano and compose small scale piano music and songs. Aged 4, Amy through the auspices of an aunt and despite her mother, was set loose on the piano, and there was no turning back. At 4 she composed her first piano pieces. Despite



Amy being considered a prodigy she was not allowed to perform publicly until she was 17. Soon after that she got married to Henry Beach, 24 years her senior. Henry's income allowed Amy to concentrate on composing but he preferred her not to perform. He insisted that she didn't teach and all income from any performances had to go to charity. She also had to be known as Mrs H H A Beach. Amy Marcy Cheney the concert pianist was suppressed and her reputation as such declined. On Henry's death in 1910 Amy resumed her concert pianist career including touring Europe as Amy Beach.

Amy never received composition lessons. She was self-taught and free thinking. One of the most influential European composers, Antonín Dvořák, spent some time in America working on his *New World Symphony*. He saw the future of American Music in the Native American and Negro influences. But Amy was not for that, she saw the heritage in the Old Country: England, Ireland and Scotland. She drew heavily on the folk songs of these countries. But there is little doubt that she was influenced by Dvořák. Determined to push forward she started work on a Symphony, the Gaelic Symphony in January 1894, at age 27. This was less than a year after the "New World" premier, and she completed it just over two years later.

**Movement 1 - Allegro con fuoco** meaning lively with spirit. It's interesting that Dvořák used the same description for the last movement in his *New World Symphony*. The opening theme depicting swirling wind and sea is taken directly from Amy's song "Dark is the Night". It's followed by another quote from the song. The movement ends with the Irish dance folk tune: *Connor O'Reilly of Clounish*.

#### **Movement 2 - Alla siciliana - Allegro vivace - Andante**

The movement is based on the Gaelic folk song *Goirtin Ornadh*, which means "The Little Field of Barley." It starts with the woodwind which you might think imitate bagpipes. Then the Allegro vivace, a scherzo form, although it's in 2 time rather than the normal 3 time.

#### **Movement 3 - Lento con molta espressione**

The first section sees a solo cello and then woodwind playing a 19th century tune based on a lullaby: *Paisdin Fuinne (The Lively Child)* or *Cushlamachree*. The second folk tune used is from *Cia an Bealach a Deachaidh Si (Which way did she go?)*. Amy wrote that the movement conveys "the laments ... romance and ... dreams" of the Irish people.

#### **Movement 4 - Allegro di molto**

Again, it is interesting to note that this is the same as Dvořák's description for the first movement of *The New World Symphony*. Here Amy only uses her own material. As in the first movement we hear *Dark is the Night!* Beach stated that it "tries to express the rough, primitive character of the Celtic people, their sturdy daily life, their passions and battles, and the elemental nature of the processes of thought and its resulting action."

# HAVERING CONCERT ORCHESTRA

## **1<sup>st</sup> Violin**

Sandy Thompson  
(Leader)  
Diana Lynch  
Edward Lubbock  
Colin Foan  
Ed Caines  
Charlotte Zheng  
Donna Schooling

## **2<sup>nd</sup> Violin**

Janet Baldacci  
Cathy Rogers  
Silvia Crispin  
Joanne Cull  
Jenny Reckless

## **Viola**

John Hawkins  
Sue Yeomans

## **Cello**

Graeme Wright  
Malcolm Inman  
Mark Rallis  
Bill Brooks

## **Double Bass**

Julie Buckley

## **Flute**

John Seabrook  
Jan Flanders  
Gillian Foan

## **Piccolo**

John Seabrook

## **Oboe**

Nora Divver  
Rita Finnis

## **Cor Anglais**

Rita Finnis

## **Clarinet**

Jacky Howlett  
Margaret Cull

## **Bassoon**

Jane Chivers  
Sarah Head

## **Horn**

Brian Jack  
Andy Coombe  
Jamie Merrick  
Jeremy Lewin

## **Trumpet**

Eric Forder  
Andy Pearson

## **Trombone**

Sam Sheill  
Nat Dyer  
Liz Davies  
Adam Quilter

## **Tuba**

Les Shadrake

## **Timpani**

Aaron Townsend

## **Percussion**

Hilary Barkwith  
Diane Niemoeller  
Da'Costa  
Guest

## **Harp**

Hilary Barkwith

We look forward to seeing you at our next

## **Autumn Concert**

**Saturday 25<sup>th</sup> November 2023 at 7:30 pm**

Francis Bardsley Academy  
Brentwood Road  
Romford RM1 2RR

### **Programme:**

Ralph Vaughan Williams - A London Symphony  
Giuseppe Verdi - Nabucco Overture  
Jean Sibelius - Finlandia  
Edvard Grieg - Peer Gynt Suites

Advance tickets, at reduced prices, will be available online, until 12 am on the day before the concert, by going to our website ([www.hcweb.co.uk](http://www.hcweb.co.uk)) and clicking on the 'WeGotTickets' link. Tickets can also be bought at the door. Reduced price tickets are available for students and families.

# How to contact the HCO

If you are interested in being added to the mailing list, or joining the orchestra:

- Contact Cathy Rogers at [HaveringConcertOrchestra@gmail.com](mailto:HaveringConcertOrchestra@gmail.com), or
- Speak to any member of the orchestra during the interval, or
- Visit us at:



*Web:* [hcoweb.co.uk](http://hcoweb.co.uk)



*Facebook:* [haveringconcertorchestra](https://www.facebook.com/haveringconcertorchestra)



*Instagram:* [@haveringconcertorchestra](https://www.instagram.com/haveringconcertorchestra)



*Twitter:* [@hcoweb](https://twitter.com/hcoweb)

## About the Havering Concert Orchestra

### Are you a keen musician?

The Havering Concert Orchestra is an amateur orchestra which has been serving the London Borough of Havering in London and surrounding areas for over 50 years.

The HCO prides itself as a community orchestra and exists to provide opportunities for local instrumentalists to practise and develop their musical skills, and to provide entertainment for members of the public.

We have adult members of all ages, and endeavour to make our rehearsals and concerts approachable and friendly occasions.

The orchestra works with local soloists, wherever possible, and has a particular commitment to offering local young musicians solo performance opportunities. We have worked with several past winners of the Havering Young Musician of the Year Award.

We continue to expand our membership and our repertoire. We always look forward to welcoming new members, particularly in the string sections. Rehearsals are held on Wednesday evenings at 7.30 pm, at North Street Halls, Hornchurch, during term time. We perform 3 concerts a year. The Havering Concert Orchestra is a member of, and is grateful for support received from, the Havering Arts Council. We are also affiliated to Making Music.



HAVERING  
CONCERT ORCHESTRA

## AUTUMN CONCERT



Our next concert 7:30 pm Saturday 25 November 2023 at Frances Bardsley Academy.

Keep informed, sign up for our mailing list: [hcoweb.co.uk/maillinglist](https://hcoweb.co.uk/maillinglist)  
This programme will be available, and all previous programmes are available, here: [hcoweb.co.uk/past-concerts](https://hcoweb.co.uk/past-concerts)



St Francis Hospice are collecting donations. Please help them, by contributing via the buckets on you way out or by scanning the QR code on the left. They specialise in providing care for any person, from any faith or cultural background, who have been diagnosed with a serious illness who are living in Havering, Brentwood, Barking and Dagenham, Redbridge or West Essex.

The Havering Concert Orchestra is a member of, and is supported by, the Havering Arts Council. We are also affiliated to Making Music.



HCO is a registered charity in England number 1076663.